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"DIDO'S PYRE"¹

"Virgil treats Dido sympathetically," writes Mr. Will Durant, "and rises to one of his finest passages in telling how she flings herself upon a funeral pyre and is burned alive."² Anna would most certainly have been laid low had she found Dido burning alive upon that heap raised ostensibly for magic purposes. But things were not quite so bad as Mr. Durant's treacherous memory suggested to him. Less melodrama and more tragedy may in fact have brought the same result, but high dignity and personal grace attach to the end which Virgil has provided for Dido. There is, none the less, a real problem in the fourth book arising from the complete lack of comprehension of all Dido's household in face of the very tangible evidence provided by the funeral pyre that she was preparing death for herself. How could they possibly have been deceived, everyone of them, and particularly Anna, the *unanimia soror* (8)? The answer, it seems to me, can be found, not through application of our modern specialized knowledge of magic and burial rites, but from

the statements of the *Aeneid* itself and from such common knowledge as would appear to have existed in Virgil's time and among his own readers. It is in this way that the story stands or falls in its own age, on its own merit, not on the merit of minute scholarship subsequently exercised upon it.

One is first tempted to wonder: was this pyre, which Dido had built, of the usual size and nature of a funeral pyre? For it was to be *secreta, tecto interiore* (494); and we see it *penetrati in sede* (504), *interiore domus* (645). We ask some questions. In the courtyard of even a great palace, is it going to be safe to build a fire of the proportions that were needed for the burning of a body to reduce it to mere ashes? I am not sure that we can answer this question or that Virgil felt it necessary to provide an answer for the course of the story as he was presenting it to us, for although we hear of the Carthaginian walls aglow with the flames of Dido's burning (5.3-4), we do not see the pyre lit, nor are we called upon to consider the aftermath in Carthage in any way. Again, can so great a thing really have been built secretly? Yet this is the order to Anna, and the word *secreta* is placed in a very important position in the command: *Tu secreta pyram tecto interiore sub auras / erige* (494-495).³ In the sixth book it will take the

¹ Tennyson, *To Virgil*, Stanza 1, Verse 2. The present paper was read at the Eighty-Second Annual Meeting of the American Philological Association, in Toronto, Canada, on December 29, 1950; it is supplementary to "Anna Soror," *CW* 44 (1950/51) 145-150.

² *Caesar and Christ* (New York 1944) 240.

³ It has been suggested to me that Dido meant the secrecy to apply only to the Trojans, not to her own citizens. This is of

combined efforts of Aeneas' whole company to build a pyre for Misenus, and the picture is one of great bustle and energy:

... festinant flentes aramque sepulchri
congerere arboribus caeloque educere certant.
itur in antiquam silvam, stabula alta ferarum,
procumbunt piceae, sonat icta securibus illex
fraxineaeque trabes cuneis et fissile robur
scinditur, advolvunt ingentes montibus ornos.
(6.177-182)

Now, if such were the pyre of Dido, it certainly needed workmen to build it, and why did not Fama, who cares nought for man's desire for secrecy, use them as her agents, and spread her *facta infectaque* in the city, thereby causing a little uneasiness somewhere? Yet it is a suddenly shocked city that hears of Dido's death when it does come: *concussam bacchatur Fama per urbem* (666). These considerations suggest that the pyre, built, so it was said, for magic purposes, was not the great heap usually associated with funerals.

On the other side of the picture, however, it is: *pyra* ... *sub auras / erecta ingenti taedis atque ilice secta* (504-505); almost the same words are used of Misenus' pyre: *pinguem taedis et robore secto / ingentem struxere pyram* (6.214-215). And Dido's heap is *ingens*, huge enough to place on it, *super*, not only the *exuvias ensemque relictum* (507), but also "an image on a couch" (508); though we might have thought of this, from the magical point of view, as quite small, we later find that Dido, coming to it in her final frenzy, first must mount the pyre, *conscendit ... rogos* (646); then, *incubuit* ...

course possible, yet I cannot feel that the reader automatically separates Trojans and Carthaginians when he comes to this passage. If the Trojans were still within the city it would be impossible to carry out a secrecy order of that nature, and if they have already withdrawn from it, as Aeneas seems to have done (e.g. 424), the order as meant for them alone would be unnecessary.

4 If we had not just witnessed Dido's own ascent of the pyre also, I should feel safer in saying with Professor Pease (*Publi Vergili Maronis Aeneidos Liber Quartus*, Cambridge, Mass., 1935, ad 685) that "though the pyre was high (cf. 4, 504-505; 4, 645-646), however, it is here more natural to understand that it was built in a high part of the palace to which Anna, while speaking these lines, had ascended, and that she had now got beyond the stairs to the flat space in which the pyre stood." *Evadere* does have many shades of meaning, both with and without prepositions (see TLL), but I do not believe that in a suspenseful moment Virgil will stop to add an irrelevant detail (irrelevant in this passage) which he had plenty of chance to mention before in describing the position of the pyre in the palace, or to record an interim stage in Anna's progress from the hearing of the death-wail to the cherishing of Dido.

5 The Servian note (ad 5.1) says that the body would have been burned in the evening of the day of her suicide, apparently taking the timing from Aeneas' seeing the glow of the fire over Carthage. In passing we should note too that 5.4-5 furnishes indirectly further evidence for its size: *quae tantum accenderit ignem / causa latet*.

toro (650). Thus neither the pyre nor the couch placed upon it (which also in another passage, 496-497, appears to be the *lectum ingulem quo perii* (>)) can be mere small-scale models.

As we have just noted, it was necessary for Dido to climb the pyre (646) before her suicide upon it, and again Anna must do so to reach her dying sister, *sic fata gradus evaserat altos* (685).⁴

At the beginning of Book 5 we read that Aeneas *fluctus ... atros Aquilone secabat / moenia respiciens, quae iam infelicis Elissae / conlucent flammis* (2-4). This is certainly too soon after his departure and her death for a new pyre to have been built for her, and so the present one apparently proved adequate; and, probably, with the queen a suicide, it was decided in the palace that not too much emphasis should be put upon the regal trappings which normally would have been hers.⁵

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I think that the conclusion to be drawn then as to the physical nature of the pyre is that it was pretty much normal in size, nature, and décor. From that point of view it belonged properly to funeral rites, and as in the Misenus story in Book 6, altars were placed around it (509), there were to be sacrificial victims (636), and the warrior's *arma* were placed upon it (495-498, 507-508, 648-651). Virgil has, however, described its building with epic sweep rather than with the epic detail used later, in Book 6, and so has left perhaps an ambiguous impression because epic sweep assumes much. This is useful also for the course of his tale, as it does not draw too much attention to the pyre for its own sake, and the possible problems it could at once raise for the author in the realm of plausibility.

What now of the spiritual aspects of the pyre? Why did Dido's deception succeed? On the face of things, and temporarily, her original explanation of what is going to take place is satisfactory. She wants to make secure Aeneas' love or else make a permanent and clean break, and she is desperate enough now to resort to magic ritual if only that will accomplish it. In the performance of this ritual there were three persons particularly concerned, the Massilian priestess, only occasionally mentioned, but whose presence we must now and then assume, Anna, and Dido herself. Now the priestess has no personal connection with the Carthaginian palace, and the queen's ulterior motives would be of no interest to her. She is probably used to seeing people in high emotional states in any case; that is, one might say, in the nature of her business. Anna is the person upon whom most of the burden of anxiety must fall. I have elsewhere suggested (*CW* 44 [1950/51] 145-150) that Anna was much troubled by this latest move on Dido's part (i.e. the magical undertaking); so that it took the queen's solemn oath, *testor cara deos et te, germana, tuumque / dulce caput magicas invitam accingier artis* (492-493), to re-assure her; this oath, whether Dido is herself serious or not in making it, is certainly part of her method of bringing Anna around to consent, and it is assisted by a little philosophy on Anna's part as she remembers that Dido has indulged in all sorts of emotional exaggeration before and the household have "come through" (501-502); after this she carries out the orders of the queen to have the pyre built. I submit that Anna is much more afraid of the results of magical undertakings than she is of Dido's intentions for herself, for Dido has mentioned *magire videbis / sub pedibus terram et descendere montibus ornos* (490-491); and we may remember that in Book 6, when Aeneas is about to enter Hades with the Sibyl, *sub pedibus magire solum et ingra coepia moveri / silvarum* (256-257). Perhaps Anna had heard of stories like this and dreaded, literally, all hell being let loose. Such a fear, grounded in primitive belief, might well outweigh fears vaguely related to panicky and emotional behavior on the part of the queen. It is the onlooker

sometimes who sees most of the game; Anna was too much a part of it.

Other things too must have served to mislead not only Anna, but those of the household who saw what was going on. Among the great or the wealthy it had not been uncommon for a man to build in his life-time his own tomb or mausoleum or memorial (one need hardly cite examples with the Egyptian pyramids not so far from Dido's realm, now more familiar to Romans since Egypt was the prince's province), but a man did not build his own funeral pyre: that duty was left to his survivors. Even Trimalchio will not do that, nor go so far as even to give specifications for it, although he does so for everything else.⁶ And Dido, a royal personage, would on all occasions be expected to have all the trappings and splendor suitable to her station. Although here we have the proper victims and customary altars being prepared, the relative secrecy and the modesty of the affair are inappropriate.

I have already mentioned the place of the pyre, in the inner courtyard of the palace, in connection with the possible safety of lighting so huge a fire there, and the question of how secret it could be kept in any case, if made large enough to use. Let me now add that it was certainly not customary, in Rome at least, to burn a body within the house, or even within the city. Only a riot accomplished that for Julius Caesar, and some of Virgil's public would remember the event. Roman readers, then, would feel that Anna and the royal household were unprepared for the pyre's use for Dido.⁷

The talk of Dido's end, which has been ringing in our ears all through the fourth book, has not been ringing in the ears of Dido's household, but has come to us through the voice of the poet or in the queen's monologues. The promise to repay the last *veniam, cumulatam morte* (436), whether to be interpreted as given to Anna, or merely passed on through her to Aeneas, Heinze interprets, and I feel rightly, as a sort of ideal condition: even were he (you) to demand death as a repayment for this favor, with death would I gladly make my repayment.⁸ And besides, Dido has very clever

⁶ Petronius *Satyricon* 71-72, 78.

⁷ Even Tiberius, though assuming a pose, and though people stood around *multum irridentes* because of that pose (if we are to accept Tacitus [*Ann.* 1.8.6] as a psychologist and as a reporter), could pretend that it was worth while to issue an edict reminding the public that Augustus was not, in their excitement, to be burned in the forum as Julius had been, but in the Campus Martius, *sede destinata*. Lucian's *De morte Peregrini* shows that in 165 A.D. too the idea of a person building a pyre for himself (and jumping to his end in the flames, in this case) could draw quite a crowd; granted that there were more reasons than just the pyre to attract public attention here.

⁸ R. Heinze, *Virgils Epische Technik* (Leipzig 1915) 135, n. 1 (continued on p. 136).

erly drawn a red herring across the path; she has, one might say, given the pyre a name: it is *Dardaniū rogus capitis* (640), and the *arma* upon it are his, not hers. Barce understands at once without any questions. Clearly this is what everyone has called it during the building. And slogans are so misleading—or so comforting. Behind this label Dido has been able to hide. The household (more especially her sister, who has carried pleading messages for her since Aeneas' quitting of the palace), realising that she has been deeply affected by the affair with him, have interpreted all her emotional instability and her fanciful behavior in the light of this label: this is Aeneas' (symbolic) pyre that she is building, and she is gravely upset about it, on top of being gravely upset about his departure. Even Fama could be here deceived.

That the maids who *illam . . . conlapsam aspiciunt* (664) did not realise what was about to happen, seems to me quite natural: they had seen perhaps both Anna and Dido mount the pyre while they superintended its building and put upon it the "relics" of Aeneas, and they therefore could but assume that Dido was giving a last appraising eye to the pyre and its fittings, before going through with the final ceremonies. At the same time, the very fact of Dido's always being attended⁹ (after all she is a queen) would perhaps produce a sort of false comfort in Anna during any anxious moments that she may have had over possibilities.

And whatever Anna, or whatever other intimate members of the household may have feared, it seems most unnatural to think of them as likely to mention their fears to Dido. What could they do even were she not a queen? If a person has not before shown anything to suggest the cherishing of suicidal thoughts, can it be assumed that such thoughts will occupy him now?

Indeed, Virgil himself has come under his own spell, and has not been sure whether Dido intended magic or suicide by her preparations, for his last pronouncement upon her in the fourth book, when he tells us that Iris

must be sent by Juno to cut her yellow hair and devote her properly to death, is *misera ante diem subitoque accensa furore* (697): it was in a sudden frenzy that she died.¹⁰ If Virgil too is deceived by his own tale, surely we may release Dido's associates from the charge of blindness. Dido's deception was bold, and their reaction to it natural and human.

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THE PHOTODUPLICATION SERVICE OF THE LIBRARY OF CONGRESS*

In an exchange of letters with the President of the C. A. A. S., the idea of describing the Photoduplication Service of the Library of Congress has developed gradually. As presented here, such a description, it is hoped, will not only afford an adequate knowledge of the Library's photocopying service, but will also suggest ways and means by which both the secondary school and the college teacher may find additional classroom aids, and through which the research specialist may more easily reach the Library's resources.

As the name indicates, the Photoduplication Service is engaged in reproducing by photographic methods items requested from the Library's collections. At the outset, it should be made clear that our duplication facilities are not unique, but are paralleled by similar services at the principal educational institutions and libraries of the country. Certainly the Library of Congress has no monopoly of either the quantity or quality preparation of photoduplicates. It is assumed as a matter of course that many make regular use of photostats and microfilms from many sources. On the other hand, various inquiries as well as a number of conversations lead one to believe that there remain some in both college and secondary school instruction whose knowledge of the services available is incomplete. Since the Library of

⁹ A queen is always attended. "What, then, about the cave scene?" one asks. Of course no decisive answer is possible, but we may make some observations: (1) Ovid, in the *Amores* (and he is not dealing with queens) frequently finds it necessary to consider the presence of his mistress' confidential maid; and in the same breath with the cave scene and the nymphs giving the ritual cry (only the poet's comment *ille dies primus leti . . .* intervening) we read: *neque enim specie famave morietur, / nec iam furtivum Dido meditatur amorem; / coniugium vocat, hoc praetexit nomine culpam* (170-172). She knew it would get about. How? (2) The dispersal of the company during the hunt was sudden and panicky; Dido could easily be deserted in the *saute qui peut* while each attendant left the responsibility to others. Since Juno has been busy in heaven I refrain from suggesting that Dido might by now have been sufficiently involved in her own secret passion to take deliberate advantage of the panic (*furtivum Dido meditatur amorem*).

¹⁰ It is true that Dido in the underworld is classed with those who died of love, not with suicides (6.450). Yet I hardly think that the *subitus furor* of the Book 4 passage here quoted is her love: it is rather the *atē* arising from her love, while this passion is her *hybris* against the gods because it is interfering with Aeneas' divine mission. It, therefore, in her case, is the dominating "sin" and causes her classification with lovers in the underworld. The fact of it, not the end of it, constitutes its prime importance. The *subitus furor* therefore is her suicide; she might have ended the passion otherwise. As it happened, however, once she had arranged a great dramatic setting for the farewell to her passion, the décor proved too much; her nervous balance was upset, and she did kill herself.

* This paper was read at the Forty-Fourth Annual Meeting of the Classical Association of the Atlantic States, at Lancaster, Pennsylvania, on April 27, 1951.

Congress represents as much of a national library as the country possesses, it is not inappropriate that its facilities be described as fairly representative of such service.

Before setting forth the details of this branch of the Library, some brief account is in order of the growth of photoduplication at the Library of Congress. By the early 1930's, not only were photostats in general use, but, more important, the techniques of microphotography were becoming well established; the colleges and libraries of the country were aware that in this latter process a powerful new tool had been forged for the advancement of scholarship. It was evident from the start that the extensive collections of the Library of Congress should be made available immediately through this new medium, but the necessary funds were lacking. In 1938, the Rockefeller Foundation solved this problem by extending a grant of \$35,000 to provide the latest in apparatus, and to establish a revolving fund for the purchase of supplies and the employment of necessary personnel. Since that time, the demand for photoduplicates and the size of the staff have increased steadily. In 1938, three employees produced and processed 147,000 photoduplicates; in 1950, a staff of sixty accounted for some 12,600,000. Before the organization of the Service, the Library's collections were accessible only to the comparative few who could visit Washington, or to those whose professional connections made them eligible for interlibrary loan. By the Foundation's grant, the scope of the Library's effectiveness was extended indefinitely at a nominal cost to the public.

In considering the possibilities of the Service, the prospective subscriber should remember that reproduction is made only of the various items in the Library's holdings. Duplicates are of three principal kinds: photostat, microfilm, and photography of the conventional sort. When the copies needed consist of a few pages of printed or written matter, the photostat method is usually the most practical. Reproduction on microfilm is best suited to quantity duplication, i.e. of many pages or of entire books. It is also the method used for 2" x 2" slides which can be furnished in black-and-white or in color. In planning the use of microfilm, one must remember that appropriate apparatus to enlarge the image to legible size must be at the reader's disposal. When the material required is already on microfilm, enlargement prints which resemble photostats can be furnished. Conventional photography is recommended if special color or tonal quality are principal factors, as in the case of pictures, engravings, and fine prints. Lantern slides of the larger size, 3 1/4" x 4", are also made by this method.

It is certainly impossible to anticipate all questions concerning the details of procuring photoduplicates, but one rather obvious complication can be foreseen, and to some degree solved in advance. It may be felt by some

that there is a rather large area of uncertainty, for those who cannot come to the Library, between requirements for photoduplicates and their completion and dispatch. In the case of the Library of Congress, this gap is filled in part by a small group of library assistants called "searchers." The majority of requests pass through the hands of this group. Usually such requests contain the necessary information concerning author, title, volume, pages, etc., but many do not. In any case, these searchers first locate the material if possible, then make a check on the accuracy of the reference. If a discrepancy is found, the searcher will examine the letter further for possible clues, and can often fill in what the correspondent has omitted. Although limitations of time prevent an exhaustive search for references unusually obscure, if any clues are present this searching unit does investigate with considerable thoroughness before informing the correspondent that the material cannot be located. It is evident that the individual needing material should consult bibliographies and union catalogs in his own locality, if possible, in order that the references furnished be exact. If the material is identified but not located in the Library, the name of another possible source will be forwarded if available. If the reference is unusually obscure, more information will be requested; if the request approaches the proportions of a graduate research problem, it will be referred to the General Reference and Bibliography Division, whose experts will make their own decision concerning the Library's action in the matter. Of course, the searching unit is not organized with the idea that it can substitute for the individual in the actual preparation of bibliographies, or in the search for items where little idea has been furnished of author, title, or publication. The final decision to search or not to search, as far as Photoduplication is concerned, is based on the practical consideration of the probable time involved.

Some specific examples of inexact references, with the decision in each case, may furnish a more complete notion of the Service's policy in the matter. One or two of these may seem unusual, but all were received in our office.

1) An obituary is requested. Only the name of the deceased, the month, and place of death are included, not the date. The item was found after a reasonably thorough search of the principal newspapers of the locality.

2) Here is part of a letter: "For the purpose of research in botany (genus *malus*), I am in need of a considerable amount of information which is not available in any library in the State of Iowa." This was too indefinite. Reference was made to the General Reference and Bibliography Division, with the probability that their specialists would request additional information.

3) An article is required from the *Washington Star* of September 3, 1950. Author and title are lacking, but

the subject is indicated as the C. and O. Canal. This was one of the easy ones.

4) A post card reads: "Please send all information concerning the evil effects of tobacco on health and character." The decision on this one can be imagined.

It should be evident from these few examples that no fixed rule to search or not can be stated, but as much time and effort are employed as is consistent with a fair apportionment of the Service's resources.

For those who are interested, a copy of the Service's brochure will be sent in answer to requests addressed to the Photoduplication Service, Library of Congress, Washington 25, D. C. Application blanks and rates will also be furnished if desired.

In conclusion, it is evident that the several types of duplication are effective tools to extend the radius of utility of the Library's collections; this is particularly true of lantern slides whether in black-and-white or in color; the latter is peculiarly adapted to show the full value of book illumination and to stimulate classroom interest. Photoduplication also serves as a practical substitute for interlibrary loan where rarity or fragility of material make loans impractical, or where a permanent copy is desired. The secondary school teacher or college instructor, located at some distance from adequate research facilities, should find photoduplication by the great libraries of the country an essential aid in carrying on his own studies, or in bringing new material to his students in a practical and attractive form.

PAUL A. SOLANDT

LIBRARY OF CONGRESS

REVIEWS

Hesiod and Aeschylus. By FRIEDRICH SOLMSEN. ("Cornell Studies in Classical Philology," Vol. XXX.) Ithaca, N. Y. Cornell University Press, 1949. Pp. ix, 230. \$3.00.

"Whereas a Homeric tag is frequently introduced merely as ornament, Hesiod is usually cited for his substance" (M. Hadas¹). Solmsen is primarily concerned with the substantial contributions made by Hesiod and with their influence on Solon and Aeschylus. He knows, however, that "the ambiguity inherent in the much-used word 'influence' should not deceive us" (165). Accordingly, he speaks more often of the Attic poets' *use* of Hesiod's works. And yet, from Solmsen's book, one gets the impression that "the development of Greek poetry moves with the gradual but inevitable power of an in-

coming tide." William C. Greene, who made this observation in his review of Solmsen's book (*AJP* 71 [1950] 316), added: "Something of this impression may be felt also in the movement of thought of Solmsen's book." Whether one uses the term "development" or "influence," the book is an expression of the belief in the poetic and philosophic tradition of classical Greek literature which, if not inevitable, is definitely meaningful and significant. This does not imply, however, that Solmsen is unaware of the unique originality of the individual poet. In fact, the first part of his book is devoted to a careful examination of "the results of Hesiod's own speculations" (vii) and to a clear distinction "between what he himself creates and what he merely passes on" (5). Even in the second part ("Solon and Aeschylus"), which concentrates on the Hesiodic elements in the works of the two Attic poets, Solmsen retains his interest "in discerning the individual—or the Athenian—element in the attitude of Solon and Aeschylus" (105-106). For, as Greene pointed out (*loc. cit.*), "only a just appreciation of the debt [to Hesiod] can enable us to measure the originality of Aeschylus."

"Hesiod's Zeus is Homer's Zeus—Homer's Zeus and something more" (7). Solmsen tries to make clear what this "something more" is, starting with the observation that Hesiod's "own message ... consigned much that Homer had told ... to the realm of lies" (8). In his emphasis on Hesiod's originality, Solmsen would probably not agree with Kurt von Fritz' observation (*Rev. of Religion* 11 [1946/47] 259): "A careful reader of Hesiod can hardly escape the conclusion that he failed to unite these many logically inconsistent stories in one scheme, not because he was aware of a deeper significance behind the seeming inconsistencies, but on the contrary, because he was not aware of them."

The careful modesty and exacting objectivity of Solmsen's scholarship make it difficult and yet imperative for a reviewer to state boldly and clearly what in Solmsen's opinion were Hesiod's main contributions and his own message. As I see it, Solmsen emphasizes Hesiod's concept of the three generations of Gods: Uranos-Kronos-Zeus; and he discovers in this concept more than a mere genealogical and systematic order. Hesiod is credited with a conscious awareness of the conflict, physical as well as moral, between the old and the new orders, the latter represented by Zeus. In describing the government of Zeus, Hesiod distinguishes, but does not separate, the two sources of Zeus' power, physical force and justice, represented by Kratos and Bia on the one side and, on the other, by Dike and her sisters, Eunomia and Eirene; see J. Kühn, *Würzb. Jahrb.* 2 (1947) 259-294 (on Eris and Dike). Finally, Hesiod was concerned with the origin and meaning of violence and injustice. "We here see Hesiod as the predecessor of Solon, a first

¹ *History of Greek Literature* (New York 1950) 34.

defier of corrupt justice." H. T. Wade-Gery, to whom we owe this statement (*Phoenix* 3 [1949] 90) added the following fine characterization of Hesiod's concept of justice: "From Hesiod through Solon to Aeschylus and Euripides, the Nightingale [*Erga* 202-212] was a real power in Greek opinion and behaviour, and the Hawk had to listen. With the Macedonian, and the Roman, things changed. The Hawk professed benevolence, and the Nightingale ate out of his hand. Aratos was court poet to Antigonos, Virgil to Augustus. They both professed to imitate Hesiod, but it was a strange imitation." It is for his insistence on Truth and Justice that Hesiod has been called "the first Presocratic," not only by Wade-Gery (*Phoenix* 3 [1949] 81), but also by H. Diller in a good article devoted to Hesiod and the beginning of Greek philosophy in *Antike und Abendland* 2 (1946) 140-151. F. J. Teggart, *JHI* 8 (1947) 45-77, sees in Hesiod the champion of progress.

Solmsen's interpretation of Hesiod is both convincing and attractive. And yet, although it is based exclusively on Hesiod's work itself, one feels that it received its stimulus and direction from the classical tradition of which Hesiod himself is a source. If Solon and Aeschylus, to mention only those authors whom Solmsen examined in detail, had not known Hesiod or had used his work in a different way, Solmsen's interpretation would have followed a different path. As Solmsen himself says of C. Gottfried Hermann and F. G. Welcker (216-217, note 147), "it is difficult to resist the impression that their solutions reflect their respective temperaments," one might say of Solmsen's account of Hesiod that it reflects the respective temperaments of Solon and Aeschylus. This, however, is no criticism, but praise, for Solmsen has revealed to us the originality of Hesiod not as he, as a modern scholar, sees it, but as it was seen by two of the greatest representatives of classical poetry, Solon and Aeschylus.

The second part of Solmsen's book contains, accordingly, an examination of the Hesiodic elements in the works of Solon and Aeschylus. Solmsen begins with Heraclitus' statement "The teacher of most men is Hesiod," but uses it in an utterly un-Heraclitean spirit. His general introduction on the Hesiodic tradition (103-106) is a masterpiece of precision and conciseness.

At the risk of doing injustice to the richness and

delicacy of Solmsen's interpretation, I consider it essential to stress his key observations. Hesiodic in Solon are the appeal to the Muses (a formal element), the emphasis on unjust wealth, and the triple concept of Eunomie, Eirene, and Dike. Solon pays little attention to Hesiod's praise of hard work, his concept of Hope is different, and his Athenian political experience and activity produced certain significant alterations in his Hesiodic borrowings, especially concerning unjust wealth, Justice (Dike), and Lawfulness (Eunomie); on Hope see not only K. von Fritz, *Rev. of Religion* 11 (1946/47) 257-259, but also F. Martinazzoli, *SIFC* 21 (1946) 11-22. Solmsen's discussion of Eunomie may be supplemented, by those interested in the historical sequel, with Larsen's brilliant interpretation of the Cleisthenian idea of Isonomia which occupies an intermediary position between the Solonian Eunomie and the Periclean (or post-Periclean?) *Demokratia* (*Essays in Political Theory Presented to George H. Sabine* [Ithaca, N. Y. 1948] 1-16).

Aeschylus' debt to Hesiod is discussed at greater length, and it was evidently larger than Solon's. To put it crudely, Aeschylus took the plot for his Prometheus plays from Hesiod; see K. Reinhardt, *Aischylos als Regisseur und Theologe* (Bern 1949) 29-39. He also took from Hesiod the concept of the Trilogy as such, derived from the three divine generations of Uranos-Kronos-Zeus. Solmsen claims that the three generations of the Oresteia and of the Oedipus Trilogy owe their compositional unity to the model of Hesiod. I suspect that this suggestion will have to be examined critically, perhaps with some consideration given to Ellderkin's startling discovery of the Achilles and Theseus Trilogies (or Tetralogies) on the François Crater (*Art in America* 33 [1945] 29-33).

As for the Prometheus play itself, Solmsen has assembled not only the Hesiodic passages, but also those which are either critical of the received story or simply different from it. Solmsen indicates that Aeschylus was offended by and critical of Hesiod's treatment of Zeus, and he does not join E. Vandvik in claiming that Hesiod's and Aeschylus' treatment of Prometheus and especially of Zeus did not differ markedly. Vandvik's book, *The Prometheus of Hesiod and Aeschylus* (Oslo 1943) appeared too late to be thoroughly examined by Solmsen (124, note 1); see also Vandvik's more recent article in *Symb. Osl.* 24 (1945) 154-163; I. Macciotta, *Dioniso* 10 (1947) 83-101; A. Lesky, *Ann. f. d. Altertumsw.* 1 (1948) 99-108 (a thoughtful and exhaustive critical bibliography). For Vandvik, Prometheus was a cheat and a villain who "boasts of benefits which are of a dubious quality" (*The Prometheus of Hesiod and Aeschylus* 30) while "the impression of the injustice and brutality of Zeus" (*ibid.* 4) is false and was not intended

EDITORIAL NOTE

Apropos of the review in last week's issue (*CW* 45 [1951/52] 56-59) of *The Apostolic Fathers* ("The Fathers of the Church," No. 1), it has been called to our attention that a revised edition of the volume, with corrections, was published in 1948.

by Aeschylus; W. A. Irwin (*Journal of Religion* 30 [1950] 91) thinks that "Prometheus is Man himself," comparing him once more with Job. Solmsen, however, points out that the reconciliation between Prometheus and Zeus was un-Hesiodic, and was the original contribution made by Aeschylus, perhaps the very message which the Attic poet tried to convey with his Trilogy. J. A. Davison's historical interpretation of the Prometheus in *TAPA* 80 (1949) 66-93 shows merely the timeliness of Aeschylus' treatment, while the precise identifications (Prometheus = Protagoras, Cronos = Cimon, Zeus = Pericles or Ephialtes) at best apply only to the action of the preserved play. If Plato's Protagoras is historical, as Davison assumes (*op. cit.* 74, note 17), the dependence of Aeschylus' Prometheus on that of Protagoras (or *vice versa*) is more important than any historical allusions found in the play.

The final chapter of Solmsen's book is devoted to an examination of the *Eumenides*. Inasmuch as this play deals with the conflict between the old and the new gods, Solmsen sees Hesiod's influence at work, and he is probably right. And yet the old gods of Aeschylus are not those of Hesiod, nor is the recognition and reconciliation of the Erinyes at all Hesiodic. See R. P. Winnington-Ingram, *JHS* 68 (1948) 130-147. After all the evidence is examined,—and Solmsen's examination is thorough and unprejudiced,—the differences between Aeschylus' treatment and that of Hesiod are more significant than the similarities. It appears, therefore, and this is perhaps Solmsen's main thesis, that Aeschylus and also Solon owed to Hesiod not only those ideas and concepts which they borrowed from him, but also those in which they differed from him. By setting himself against the Hesiodic tradition, by criticizing, altering, and adding to it, Aeschylus actually followed the lead of the earlier poet and became part of the Classical Tradition.

A. E. RAUBITSCHKE

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Smith's First Year Latin. Revised by HAROLD G. THOMPSON. New ed.; Boston: Allyn and Bacon, 1950. Pp. xx, 408, 80 (inserted without page numbers), 90 (Vocabularies and Index); 8 plates, 2 maps. \$2.20.

In 1907, Allyn and Bacon published a first-year Latin book prepared by Minnie L. Smith, a teacher in the Galesburg (Ill.) High School, Professor Gordon J. Laing, of the University of Chicago, had given the author editorial assistance and was indicated as co-author. This book, like most of its contemporaries, was actually a little Latin Grammar, plus lesson vocabularies and exercises in translating disconnected sentences from and into Latin. Striking new features were a few exercises

in word derivation, and some rather perfunctory Latin questions to be answered in Latin. The book contained no pictures, no comments on Rome and the Romans, no connected reading material in Latin except a few excerpts from Caesar's *Gallie War*, and these were placed after the grammatical appendix.

In 1913, this book appeared in a considerably revised form as Smith's *Latin Lessons*. It contained "over sixty illustrations and a number of descriptions" to "give an idea of the life of the people and of the City of Rome" (p. iii). This edition retained the "grammar-first" method, but, beginning with Lesson V, a short passage of connected Latin was placed at the end of about every fifth lesson. These passages totaled a little more than three standard (Teubner) pages.

A third edition appeared in 1920 with the title *Elementary Latin*. It carried 107 pictures, three of them full-page and in colors; amplified many of the captions into little essays on Roman life; introduced the grammatical material more gradually; increased slightly the total amount of reading material in Latin; and added eleven Latin songs.

In 1928, after the death of Miss Smith, a revision by the late Harold G. Thompson appeared as *Smith's Latin Lessons*. This edition followed the general plan of the 1920 book, as did the 1933 and 1936 editions under the title *First Year Latin*, which also were revised by Mr. Thompson.

The present edition differs from its immediate predecessor chiefly in a new Foreword (pp. iii, iv) and an Introduction addressed to the pupil with the title "The History of the Roman Language" (pp. xi-xvii). The 1950 edition, like the 1936 edition, has a total of 172 pictures, eight of them full-page and in colors. In both books a "Reading Lesson" appears at the end of almost every lesson. This connected Latin reading material totals twenty-three standard pages. "The Story of Ulysses" appears as supplementary reading on pages 303-314, and totals seven and a half standard pages.

It has seemed worth while to call attention to this series of editions as an example of the evolution of a first-year Latin textbook over a period of forty-three years. The series shows many changes, but in one important respect the seventh edition differs little from the first, namely in the *formal* approach to the learning of forms, syntax, and vocabulary. True, one change was made in the edition of 1933 and since retained. The word *femina* was substituted for *tuba* in the initial paradigm, a change which has proved something less than helpful in teaching the use of an ablative without a preposition.

Any teacher who believes that "forms and rules must be learned if Latin is to be learned" (p. iii), that is, must be learned *before* the forms and uses are encountered in Latin reading material, and who is not likely to be

dismayed at the abundance of grammatical material in the book (there are, for example, eighteen categories for the ablative and nine for the subjunctive), should look over this latest Smith-Thompson, if he has, by any chance, overlooked it before.

W. L. CARR

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Casae Litterarum: Studien zum Corpus Agrimen-sorum Romanorum. By AKE JOSEPHSON. (Dissertation, Uppsala.) Uppsala: Almqvist & Wiksell, 1950. Pp. xx, 316.

Casae Litterarum: Opuscula ex Corpore Agrimen-sorum Romanorum Selecta. Edited and translated by AKE JOSEPHSON. ("Collectio Scriptorum Veterum Upsaliensis.") Uppsala: Almqvist & Wiksell, 1951. Pp. 27. Sw. Cr. 3.

The first item, a doctoral thesis, deals with five short collections of what seem to be explanatory notes referring to *formae*, or surveyors' maps, compiled possibly, but as the author points out, not necessarily, for teaching purposes. The territory represented on each map is a *casa* (the author translates 'Hof'). The *casae* and their maps are identified by letters of the alphabet. Whether the sketches found in one of the five works go back to underlying *formae* is altogether uncertain; at any rate, they are even more corrupt than the text. Josephson gives a critical edition and translation for Casae A and Casae III, the former based chiefly on the sixth or seventh century Arcerianus, the latter found in a Palatinus together with the three remaining collections (I, II, IV), large portions of which are shown to derive from Casae A. There follows a discussion of the contents and purpose of the text; a detailed study of the MS tradition in which the earlier work of Lachmann, Thulin, Beeson, and others is further developed; and an extremely full treatment of vocabulary and grammar. Three indexes conclude the volume.

The *Casae litterarum* have a reputation for being difficult, barbarous, and not particularly important for our knowledge of the *ars grammatica*. Aside from the textual problems, it is of course precisely the Vulgar Latin interest which could not fail to attract a student of J. Svennung. The author studies cases in which nouns show unusual inflections (*riuora*, etc.) or gender; adjectives in *-es* agreeing with neuters in *-a*; peculiarities of case syntax (among which *habentem*, *habentes* for *habens* or *habet* as in *casa* que *per G nomen habet, tortas fines habentis* [i. e. *-es*]); the government of prepositions; uses of *de* alone and in combination with other prepositions; comparatives (including *micicior* identified with *emicicliores* [i. e. *hēmikykhios*] elsewhere in the *Corpus Agrimensorum* [cf. *migraine* : *hēmikrania*]) and superlatives; pronouns; a few cases having to do with verbs

including what he calls "*verba decomposita*," viz. compounds containing a compound like *retransco*; and finally vocabulary (adjectives used as nouns, modifiers of *fines*, diminutives, and other technical terms).

Josephson's final verdict is that the *Casae* are written in a stereotyped technical lingo equally far removed from literary elegance and from the spoken language of the time and place from which they come. The popular traits which have nevertheless intruded here and there can be used to help fix that time and place. While some of the most common vulgarisms are absent (*plus* or *magis* for the comparative; *petra* only once; etc.), others are here found very early or for the first time (*collina*, *flumicellus*, *de* in certain combinations and functions, and others). The author thinks it probable that the works were written in Italy, shortly before the A recension of the *Corpus Agrimensorum*, which must be placed in the early sixth century at the latest.

The second item is a reprint of text, apparatus, and translation from the first, with a brief Preface added. The plate, showing four samples of the MS sketches mentioned above, is also taken over from the full dissertation.

This report cannot give an adequate idea of the admirable scholarship which is here expended on a work that does not perhaps quite repay the effort.

HENRY M. HOENIGSWALD

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Roman Anniversary Issues: An Exploratory Study of the Numismatic and Medallion Commemoration of Anniversary Years, 49 B.C.—A.D. 375. By MICHAEL GRANT. Cambridge: At the University Press, 1950. Pp. xxiv, 204; 2 plates. \$4.50.

Michael Grant's studies of Roman coinage, particularly of the various copper alloys called *aes*, have shed new light on the history of the Roman empire. In 1946, his *From Imperium to Auctoritas* sought support from the *aes* coinage of the years 49 B.C.—A.D. 14 for the view that Augustus based his principate not on his proconsular *imperium* but on his *auctoritas*, as expressed particularly in the tribunician power. Grant's recent (1950) *Aspects of the Principate of Tiberius*¹ reinforces, by historical comments on the colonial coins issued under Tiberius outside of Spain, the modern reappraisal of Tiberius as an able, though misunderstood, ruler, loyal to the ideal of the Augustan principate. The present exploratory study of certain issues, mostly *aes*, from 49 B.C.—A.D. 375 seeks to show that there was far more numismatic and

¹ [ED. NOTE: For a review of this work see pp. 43-44 of this volume.]

medallic commemoration of anniversary years under the empire than has previously been recognized.

The Introduction and first chapter present Grant's general thesis that the Romans were even more conscious of anniversary years, as of anniversary days, than are moderns, and that they commemorated such years explicitly or implicitly on their coins. Even if the general public outside of Rome might not recognize the particular occasion of an issue, successive emperors sought support for their propaganda by connecting themselves with their predecessors or with the glorious events of republican history. The second through the seventh chapters examine issues of rulers from Caesar through Valentinian I which Grant regards as anniversary issues or special pieces minted for distribution by the emperor or others on anniversaries. Several rare and otherwise inexplicable coins can thus be accounted for. The eighth chapter contains a most useful recapitulation of the anniversary years which have been discussed previously, and of the issues assumed to have commemorated each. It also has an epilogue which urges that further attention be given to this aspect of Roman coinage because the present study is modestly regarded only as an introductory sketch and an imperfect collection of material.

There follow four appendices on special problems, two pages of addenda, a bibliography of works abbreviated in the notes, and four indices: of persons, places, types and legends, and general topics. The book contains two plates of rare and conjectural pieces of the Julio-Claudian emperors. It is admirably printed, and the bibliographical references in the notes are more readily identifiable, particularly with the help of the bibliography of abbreviations, than is the case in Grant's other two books.

Only specialists in numismatics will be able to evaluate Grant's identification of individual issues as anniversary. The layman will be persuaded that although specific identifications may be disputed, the general thesis has been amply supported, since it depends not on connected links in an argument, but on the bulk of independent identifications. Thus this study illuminates both the meaning of hitherto unexplained Roman coins and the traditionalism of the Roman mind as evidenced by the desire of emperors for over four hundred years to enhance their prestige by connecting themselves with outstanding figures or events in Rome's past.

MASON HAMMOND

HARVARD UNIVERSITY

Constantin der Grosse und sein Jahrhundert. By JOSEPH VOGT. Munich: Münchner Verlag, 1949. Pp. 303; 16 plates. DM 14.50.

The titles of the four parts into which this book is divided give a clear notion of its contents: I. The Crisis

of the Ancient World in the Third Century; II. The Restoration of Diocletian; III. The Revolution of Constantine the Great; IV. The Constantinian Epoch. About half the text is devoted to the period before Constantine and the remainder to the Age of Constantine.

Intended for the general reader, rather than the specialist, this book is a fine example of intelligent popularization. The background of the early period through the reign of Diocletian is sketched with an admirable deftness and clarity. In fact, throughout the whole work the swift pace set at the beginning is maintained with an unusual economy of words.

Vogt presents Constantine as the engineer of a significant revolution in history, who exchanged the Diocletianic tetrarchy for a dynasty of his own founding, and who chose to rely for support upon the one large and coherent group in the Roman empire: the Christians. Rather more space is devoted to the relations between Constantine and the Christians than to the reforms in administrative and military matters for which Constantine was responsible. Perhaps this is justifiable, since it will appeal more to the popular fancy; it is also a subject which has received much attention in recent research.

The illustrations with which the book is furnished are well chosen. Particularly interesting are the enlarged coin portraits of Constantine and some of his predecessors. On the other hand, a little more care might have been devoted to proof-reading and to the preparation of the Index, which is not entirely trustworthy.

The bibliography (pp. 277-292) is comprehensive and up-to-date. In spite of conditions certainly not helpful to scholarly research, Vogt has managed to see most of the recent material: but he notes, for example, that in spite of all his efforts he could not examine Seston's new book on Diocletian. On the other hand, the bibliography does contain some curious items. One cannot see the value of G. Costa's articles in the *Dizionario epigrafico* (1910) on the source material for the period of Diocletian. Altheim's *Die Soldatenkaiser* had to be mentioned, I presume, but its obvious pro-Nazi bias detracts from its value. German scholars seem to adhere to the old myth of the "Illyrian emperors," a senseless thing which ought to be exploded.

TOM B. JONES

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Studies in Magical Amulets, Chiefly Graeco-Egyptian.

By CAMPBELL BONNER. ("University of Michigan Studies, Humanistic Series," No. 49.) Ann Arbor: University of Michigan Press, 1950. Pp. xxiv, 335; 25 plates. \$12.50.

To a reviewer who has been working for some years in Graeco-Egyptian magical papyri Professor Bonner's

Studies in Magical Amulets is an unusually welcome stimulant and help. The book is very logically developed, with its Introduction, where the general aspects of the subject are presented, followed by chapters on "National Elements and Influences," "General Protection and Benefit," "Medical Magic" (three chapters), "Unseen Perils," and "Aggressive Magic." Then come more specific studies such as that on "The Snake-legged God with the Cock's Head" (chap. 9), "The Young Sun" (chap. 10), and "Helios and Solar Types" (chap. 11). Chapter 12 deals with "Pantheistic and Monstrous Forms." Chapters 13-16 are entitled respectively "Inscriptions" (two chapters), "Palestinian, Syrian, and Christian Amulets," "Unusual and Problematical Types." And, finally, we have a detailed description of three hundred and ninety-eight amulets together with excellent plates that give reproductions of each amulet. These are arranged so as to follow the text. The value of the book is greatly enhanced by indexes of subjects, of Greek words, of magical words, names, and formulas, of grammatical details, of inscriptions emended, and of amulets in the British Museum.

Professor Bonner has produced a volume that is easy to read, in a style remarkably free of showy learning, and with footnotes as few as such a learned work would permit. Perhaps Bonner's greatest contribution, as he himself intended, is his careful effort to show that these amulets are very largely for magic purposes and have little or nothing to do with the Gnostics. In advancing his own ideas he follows the evidence closely, and, when that evidence leads to conjecture rather than conclusion, he does not hesitate to say (p. 128), "This, however, is a remote and hazardous guess." Throughout the volume he tries, I think successfully, to avoid "desperate attempts at interpretation" resulting from "the enticing savor of the occult."

Especially stimulating are the three chapters (9-11) relating to the sun and its symbols, among which we have the very frequently recurring magic word *Iao*. This, he maintains, refers to the Hebrew god, as against the opposing view of Ganschinietz (*RE s.v.* "Iao," columns 709-716, particularly column 713) that the word goes back to Jahu rather than to Jahve.

This book should be in every university library, and it has such a broad human appeal as to recommend it to

the thoughtful general reader. It represents American scholarship at its best.

EUGENE TAVENNER

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De Commentariis Isagogicis. By MARIAN PLEZIA. ("Polska Akademia Umiejetnosci, Archiwum Filologiczne," No. 23.) Cracow: Polska Akademia Umiejetnosci, 1949. Pp. 112.

The author has undertaken to trace the development of the *isagoge* or *prolegomenon* (*introductio*) as a literary genus, and in the six chapters of the present brochure he submits the results of his inquiries into the grammatical, rhetorical, and philosophical prolegomena, giving separate attention to the introductions to Plato and Aristotle. His task is no easy one, because the materials for his study are abundant, and he must deal with scores of names and titles ranging over some seven centuries. In general, his method is to schematize the typical components of a given form of *isagoge*, attempting to identify its originator and to note any accretions to or deviations from the normal pattern. Occasionally he attempts to fit anonymous prolegomena into the chronology determined by a series of datable treatises which exhibits an increasing structural complexity. In late antiquity tradition had grown so strong in the schools that the form of an introduction to a certain author or subject tended to be perpetuated mechanically once it had been established; one or two new topics might be added, but the old were rarely disturbed. For this reason, it is sound method enough, in the absence of some more definite criterion, to assign an anonymous treatise conjecturally to that stage in the development which is suggested by the number and arrangement of its parts.

In their minute details, Plezia's numerous findings cannot be reported in a brief review, and the final word on their validity will have to be pronounced by those whose interest in *isagogics* has carried them far beyond the introductory stage. The name *Aphthonius* is everywhere misspelled "Aphthonius." One ought to qualify with a reference to Rostagni's theory the statement (p. 8) that Neoptolemus of Parium was the first to employ the threefold division reflected in Horace's *Ars poetica*. Finally, the author has either neglected or reserved for later treatment the papyrus fragment of a Neoplatonic commentary on Galen *De sectis ad tirones*, published by E. Nachmanson, *Göteborgs Högskolas Årsskrift*, 31 (1925), Part 2, pages 201-217. Composed by one Archonides or Archimedes, this text closely parallels the writings of Ammonius, David, and Elias on Porphyry's *Isagoge*.

ROGER PACK

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For an interesting report of Professor Highet's recent address to the New York Classical Club, see *TIME* magazine, November 12, 1951, pages 85-87.

The Romans. By R. H. BARROW. ("Pelican Books," No. A196.) Harmondsworth, Middlesex: Penguin Books, 1949. Pp. 224; 1 map. \$0.35.

"Civilization is what men think and feel and do and the value which they assign to what they think and feel and do" (p. 12). Conforming to his definition, Barrow sets forth the quality of Roman civilization, how it was revealed in the various forms of human expression, and how it acted and was acted upon in the span of thirteen centuries.

After a remarkably clear demonstration of how the essentially Roman characteristics or "virtues" stemmed from the Romans' experiences as soldier-farmers and from the consequences of their animistic view of the world, he traces the effects of these characteristics on the success of the Roman State, and the effects of success on these characteristics. With expansion, new religions, new aims, and new ideals were met. The Roman was too practical not to adapt the new to his own purposes, and too conscious of the value of his own heritage to relinquish the old unreservedly. The "old Roman" with his idealization of the *mos maiorum* peered out most unexpectedly from under foreign gilding throughout history.

Barrow recognizes that culture must penetrate to create a lasting influential civilization, and he has inquired into the standards of literacy, the prevalence of an interest in cultural subjects, and the general acceptance of values and ideals peculiarly Roman. He notes that Augustus could save the world by enlisting forces of good-will and voluntary effort, but in the fourth century machinery must be imposed to insure security, and the price of this security "was the absorption of the individual by the state" (177). Nevertheless, the codifiers of the law in the sixth century looked back over the ages and conceived their work as part of the orderly progress initiated by the infant Republic.

This book has large and provocative thoughts. It would be an excellent means to inform students in translation courses of the genius and spirit common to Latin authors, to introduce the thoughtful layman to the fascinating field of comparative history, and to emphasize for the professional classicist that the things which are unique and unifying in Roman history are the Roman virtues.

FRANK C. BOURNE

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Die Kabiren. By BENGT HEMBERG. (Dissertation, Uppsala.) Uppsala: Almqvist & Wiksells Boktryckeri, 150. Pp. 420; 4 maps.

Interest in the Cabiri has grown greatly in the past dozen years as a result of Professor Karl Lehmann's

exciting excavations on the island of Samothrace. Here is a sober, solid work on those divinities, into which has gone an enormous but fruitful labor. Nearly twenty years ago the author began—and he has now effectively carried out—the task of reviewing, analyzing, and then synthesizing the available literary, epigraphical, papyrological, numismatic, and archaeological material on the Cabiri and related deities. How vast the body of evidence is may be judged by a glance at the index of sources, which lists over 500 literary and over 200 non-literary texts. These constitute a welter of disparate and sometimes confused or contradictory data. Not the least of Hemberg's contributions is to have classified this congeries, by dint of the most minute scrutiny, in an ordered array, schematized in appendixes and maps (the latter showing the geographical distribution of the cults) in addition to the treatment in the separate chapters.

Since a survey of the contents would far exceed the limits of this review, here are two samples to suggest the scope of the book. The origin of the name Cabiri has long been a matter of dispute; while agreeing that the final word on this matter has yet to be said, Hemberg suggests that the two principal schools of thought may be reconciled by postulating a Semitic origin and a subsequent transmission to the Aegean world through Asia Minor. It is, moreover, in studying the Greeks' use of this name, and of the other names (such as *anakes* and *megaloi theoi*) which they occasionally substituted for it, that the author arrives at his most important result, namely, that the Cabiri can no longer be regarded as discrete divinities. This conclusion, reinforcing the view espoused in recent years by F. Chapouthier, creates at once a foundation and a perspective for future studies in Greek popular religion, by showing that in this area the essential clue to understanding is not a divine name, since the same name frequently had very different implications in different places and times, but the characteristics and attributes of differently named but typologically similar cults.

NAPHTALI LEWIS

BROOKLYN COLLEGE

A History of Greek Religion. By MARTIN P. NILSSON. Translated by F. J. FIELDEN. 2d ed.; Oxford: At the Clarendon Press, 1949. Pp. iv, 316. \$3.00.

The reappearance of this standard work, after a period of several years in which it was out of print, is most welcome. Since 1925, the date of the first English edition, a number of other non-technical treatments of the subject have been published: of those in English, Rose's *Ancient Greek Religion* (cf. *CW* 44 [1950/51] 103-104) and Guthrie's *The Greeks and Their Gods* are perhaps the two most recent. The points of emphasis vary, and in many respects these later works admirably supplement

that of Nilsson. It is quite unlikely that they will supersede it.

How well the book has stood the test of time and of Nilsson's own ever-widening researches is in some degree evidenced by the fact that the original text could be here reprinted without change. A new preface of six pages (replacing the graceful but somewhat outdated preface by J. G. Frazer) and five pages of Notes and Corrections enable the author to make such defence of his views as has seemed to him necessary, to correct a few errors of fact or of judgment, and to bring the bibliographical references up to date. For the rounding out of the general picture he refers the reader to his two subsequent books, *Greek Popular Religion* and *Greek Piety*, or, for the serious student concerned with full documentation and discussion of the problems, to his *Geschichte der griechischen Religion*.¹ Through the years Nilsson's work has grown and developed, as it were, organically, and to nearly every aspect of the subject, early or late, he has brought light. His contributions in the past twenty-five years have been both rich and varied, but for the most part they have reaffirmed and expanded, without essential modification, the views already outlined in this book.

FRANCIS R. WALTON

UNIVERSITY OF CHICAGO

Platon et la recherche mathématique de son époque.

By CHARLES MUGLER. Strasbourg: Heitz, 1948. Pp. xxviii, 427; 25 figures.

Another name must be added to the list of scholars who have labored so effectively in throwing light upon Platonic mathematics—Blass, Hultsch, Tannery, Heiberg, Milhaud, Heath, Robin, Dies, and Sachs. Professor Mugler's impressive volume makes it abundantly clear that the words inscribed on the portals of Plato's school were to be taken literally, and that one must be familiar with Plato's geometry in order fully to comprehend his doctrines. The few hundred excerpts here examined mathematically should give pause to anyone who undertakes a serious study of Plato's philosophy without a grasp of contemporary mathematics.

In ascribing so much originality to Plato as a mathematician, Mugler will probably seem somewhat extreme to disciples of the more cautious Tannery and Heath. Mugler's admiration is understandable, for anyone who would extract the last bit of mathematical significance

from Plato's writings must himself become a Platonizer. This latest work will be a good corrective for the Philistinism of those who have recently been denying Plato a significant place in the history of mathematics.

There are elaborate discussions of the cosmography of the *Timaeus* and the *Republic* (pp. 137-181), of the discovery and theory of irrationals (189-249), and of Plato's invention of the analytical method (283-320). The pre-Socratic and Platonic character of Euclidean geometry is very clearly indicated throughout the book.

There is no need here to single out any of the interesting problems. All the well-known ones seem to have been dealt with, and the index is sufficiently analytical so that the reader will easily find what he is seeking.

WILLIAM H. STAHL

NEW YORK UNIVERSITY

Einführung in die alte Geschichte. By HERMANN BENGTON. Munich: Biederstein, 1949. Pp. viii, 185. DM 8.

This admirable book is what it purports to be; the reader will find himself thoroughly introduced to the subject. After the temporal and geographical limits of the subject have been set and an interesting sketch has been given of scholars in ancient history and their work from the Renaissance until the present, the author deals with the basic subjects of chronology, geography, and anthropology in ancient history. He then deals in detail with the tradition under three headings—primary materials, formal historical writings, and legends and popular tradition. Next the monuments, by which he means all the tangible remains of antiquity, are discussed, then epigraphy, papyrology, and numismatics. The next section deals interestingly with such matters as the transition to the Middle Ages, ancient law, the Eastern Empire, and the proper relation of the philologist and the historian. The last section discusses journals and aids to study. Each section has its own bibliography, and there are twenty-six pages of select bibliography at the end.

For beginning graduate students either in philology or ancient history the book should be very profitable, the more so because it is so well thought-out and clearly expressed that it should make pleasant and fairly easy reading for those who do not yet read German easily, as well as for those who do. Few advanced students of ancient history or very young teachers, I imagine, are so broadly grounded that they could not profit somewhat from reading of the book.

RICHARD M. HAYWOOD

WASHINGTON SQUARE COLLEGE,
NEW YORK UNIVERSITY

¹ [Ed. Note: The second and final volume of this work, which appeared in 1950 (Munich, Beck) will be reviewed briefly by Professor Walton in a subsequent issue of *CW*.]

The Osterley Selection from the Latin Fathers.

Edited by JOSEPH CREHAN, S. J. London: Longmans, Green and Co., 1950. Pp. 199. \$1.50.

In his Preface to this interesting Medieval Latin reader, C. Tigar, S.J. states: "This selection has been made primarily for students for the Catholic priesthood." In support of a book entirely composed of Christian Latin authors, he says: "The pagans write with studied grace, the Christians with passionate conviction."

The forty-two brief excerpts from nineteen writers average a page each in length, and are accompanied by helpful notes intended to facilitate the understanding of the text. Fifteen of the selections are from the writings of St. Augustine.

The earliest work included in the book is "The Scillitan Martyrs" (180 A.D.). It is impressive to read in this official record of the trial of the twelve martyrs of Scillium (near Carthage) such reports as: *Vestis dixit: Christiana sum; Speratus dixit: Christianus sum; Universi dixerunt* [upon being condemned to death for their faith]: *Deo gratias*. We begin to comprehend the significance of Father Tigar's remark.

The nature and content of some of the other selections may be indicated by their titles: "Should Christians go to the Public Games?" (Tertullian); "In the Wake of Attila" (Maximus of Turin); "Peace in Our Time?" (St. Leo the Great); "The Birth of a New World"—i.e., the world to be discovered by silent reading (St. Augustine); "Decline of the West" (Salvianus of Malsilla).

This is a decidedly worthwhile book.

CHARLES CHRISTOPHER MIEROW

CARLETON COLLEGE

Aristophanes, The Birds. Translated into English verse with Introduction and Notes. By GILBERT MURRAY. New York: Oxford University Press, 1950. Pp. 183. \$2.50.

In this lively and charming translation Gilbert Murray successfully preserves most of the qualities that make the original a delight to the reader. The language of the dialogue is natural and often surprisingly "modern." Rhyme is used only in the more lyrical passages, some of them distinguished by rare beauty.

Murray, in his Introduction, characterizes the play as one of "escape by means of imagination into a care-free world, far away from the great war-wearied city, with its taxes and regulations and prohibitions . . . away from mankind . . . toiling so much and accomplishing so little; away perhaps even from the gods who now claim to rule the world, and are making such a very poor business of it."

The notes are helpful and concise. An alphabetical

list of all artists and public men to whom Aristophanes alludes is particularly valuable. "No doubt he had his prejudices," Murray says, "but it is worth noting that nearly all the individuals whom he pillories in *The Birds* are condemned by subsequent history."

PEARL CLEVELAND WILSON

HUNTER COLLEGE

Aristotelis Categoriae et Liber de Interpretatione.

Edited by L. MINIO-PALUELLO. Oxford: At the Clarendon Press, 1949. Pp. xxiii, 96.

The editor maintains unequivocally the Aristotelian authorship of the *Categoriae*, if the passage 11^b 10-16, as well as some words here and there, are excepted. Whether the work handed down in the MSS as the *Categoriae* was originally designed as a unit, he is less certain. He concludes, with Maier, that there is nothing non-Aristotelian in the *De interpretatione*. He refers to the edition of Waitz (1844) with great respect, though he finds Waitz inaccurate both in the correction of Bekker and in the reading of Codex n.

Ancient translations have been examined afresh in the preparation of this text, and some have been used for the first time. A list of versions in various languages is given in §§ 5-8 of the Preface. An Oxford Classical Text with an ample and informative preface, with numbered pages, and with an index of subjects as well as names, is a great improvement over earlier styles.

H. L. TRACY

QUEENS UNIVERSITY

Coin Collecting. By J. G. MILNE, C. H. V. SUTHERLAND, and J. D. A. THOMPSON. Oxford: At the University Press, 1950. Pp. xiii, 152; 44 plates. \$2.00.

The book is designed to give the young collector an idea of the possibilities of numismatics, which can be at once a hobby and an education. Greek, Roman, British, and modern European coins are discussed, and there is a chapter on tokens and jetons. The collaborators have wisely made no attempt at uniform treatment of different kinds of material but have used more system or less according to their needs. List of rulers, lists of mints, bibliographies are introduced where they will do the most good. The illustrations are well selected and well described. In spite of the lack of American material, it is a work which American collectors can use with great profit. It is remarkable and altogether admirable that so elementary a book should have been written by such competent authorities with so much care.

ALFRED R. BELLINGER.

YALE UNIVERSITY

RECENT PUBLICATIONS

This department is conducted by LIONEL CASSON, Contributing Editor, with the assistance of PHILIP MAYERSON. The list is compiled from current bibliographical catalogues and publishers' trade lists, American, Belgian, British, Dutch, French, German, Italian, Spanish, and Swiss, and includes books received at the editorial office. Some errors and omissions are inevitable, but *CW* makes every effort to ensure accuracy and completeness.

ART, ARCHAEOLOGY

Beazley, Sir John Davidson. The Development of Attic Black-Figure. xiv, 127 pages; 49 plates. Berkeley: University of California Press, 1951 (Sather Classical Lectures, 24) \$6.50

Blegen, Carl W., John L. Caskey, and Marion Rawson. Troy. The Third, Fourth, and Fifth Settlements. Vol. 2. Part 1, Text; Part 2, Plates. xxii, 325 pages; xxiii pages, 318 illustrations. Princeton: Princeton University Press, for the University of Cincinnati, 1951 \$36.00

Christoffe, Marcel. Le tombeau de la chrétienne. 187 pages, 163 plates. Algiers: Gouvernement général de l'Algérie, 1951

Keim, Josef. Der römische Schatzfund von Straubing. Fundbericht v. Josef Keim. Beschreibung der Fundstücke v. Hans Klumbach. 41 pages, 46 pages of ill. Munich: Beck, 1951 (Münchner Beiträge zur Vor- u. Frühgeschichte, Bd. 3) 18.50 M.

Salama, Pierre. Les voies romaines de l'Afrique du nord. 143 pages, 11 plates, 2 maps. Algiers: Gouvernement général de l'Algérie, 1951

Scranton, Robert L. Corinth. Results of Excavations Conducted by the American School of Classical Studies at Athens. Vol. 1, Part 3: Monuments in the Lower Agora and North of the Archaic Temple. xv, 200 pages, 83 illustrations in the text, 76 plates, 15 folding plates. Princeton: Amer. School of Classical Stud. at Athens, 1951 \$10.00

Studies Presented to David Moore Robinson on His Seventieth Birthday. Vol. 1. Edited by George E. Mylonas. lix, 876 pages, 111 plates. St. Louis: Washington University, 1951 \$25.00

Swift, Emerson Howland. Roman Sources of Christian Art. 316 pages. New York: Columbia University Press, 1951 \$10.00

Villes d'or. Villes—Musées d'Algérie. 112 pages, 102 plates, map. Algiers: Gouvernement général de l'Algérie, 1951

TEXTBOOKS

Kennedy, Eberhard Christopher. Latin Unseen from Roman History. A book of passages for unprepared

translation for the middle forms of schools. Introduction, historical notes and word lists. xxvii, 192 pages, maps. London: Macmillan, 1951 4s. 6d.

Rohlf, Gerhard. Sermo Vulgaris Latinus. Vulgärlateinisches Lesebuch. xii, 88 pages. Halle: Niemeyer, 1951 (Sammlung kurzer Lehrbücher der romanischen Sprachen und Literaturen, 13) 4.80 M.

Smith, Francis and Thomas W. Melliush. Keros—Greek in Two Years. A New Greek Course. xiv, 15-298 pages. London: English University Press, 1951 9s. 6d.

MISCELLANEOUS

Facer, G. S. Erasmus and His Times: A Selection from the Letters of Erasmus and His Circle. viii, 140 pages. London: Bell, 1951 3s. 3d.

Trypanis, C. A. Mediaeval and Modern Greek Poetry: An Anthology. lxiii, 285 pages. Oxford: Clarendon Press, 1951 \$4.25

NOTES AND NEWS

This department deals with events of interest to classicists; the contribution of pertinent items is welcomed. Also welcome are items for the section of *Personalia*, which deals with appointments, promotions, fellowships, and other professionally significant activities of our colleagues in high schools, colleges, and universities.

The annual meeting of the **New York State Federation of Foreign Language Teachers** was held at the Albany State College for Teachers on October 20, 1951. It was the first gathering of the Association since the constitution was changed to include teachers of Latin as well as teachers of modern languages. President J. Alan Pfeffer announced, *inter alia*, the appointment of Mr. Eugene E. Hogan of the Classics Department of Grover Cleveland High School, Buffalo, N. Y., to the Board of Directors in place of the Rev. Martin H. Marnon, who had resigned. A panel discussion on the topic "Languages and the Readjustment Program" and an address by Professor Hayward Keniston of the University of Michigan, entitled "Foreign Languages—Key to International Understanding," were among the features of the session. The next meeting is scheduled for October 1952, in conjunction with the convention of the Central Western Zone of the New York State Teachers Association. Details of the 1952 meeting, which will be held in Rochester, will be announced later.

The Classics Department of **Hunter College** announces its semi-annual presentation of a dramatic reading, in costume, of an ancient comedy. The cast will consist, as is customary, of students in Professor Lillian B. Lawler's Latin comedy classes. The performance will

take place on Friday, January 4, 1952, at 4:15 P.M., in the North Lounge on the third floor of the Manhattan center of Hunter College, 69th Street and Park Avenue. Interested students and teachers in the metropolitan area are cordially invited to attend. As this notice goes to press, it is planned to present Aristophanes' *Thesmophoriazousae* under the title "Secret Festival of the Women."

AMERICAN ACADEMY IN ROME ROME PRIZE FELLOWSHIPS, 1952-1953

The American Academy in Rome is again offering a limited number of fellowships for mature students and

artists capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art, and classical studies. Fellowships will be awarded on evidence of ability and achievement, and are open to citizens of the United States for one year beginning October 1, 1952, with a possibility of renewal. Research fellowships, offered in classical studies and art history, carry a stipend of \$2,500 a year and free residence at the Academy. Applications and submission of work, in the form prescribed, must be received at the Academy's New York office before January 1, 1952. Requests for details should be addressed to the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

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- ☐ b) Test, First conjugation, active, passive
- ☐ c) English to Latin, Latin to English
- ☐ d) Test, First and Second declensions, vocatives
- ☐ a) Test, hic, ille, qui with First, Second declensions
- ☐ b) Test, noun-adjecive combinations, three declensions
- ☐ c) Test, First conjugation, active, passive, imperatives
- ☐ d) Rules for the first half year drilled
- ☐ a) Rules for the first half year tested
- ☐ b) Test, all genitives singular, including "ius" types
- ☐ c) Test, all datives singular, including "i" types
- ☐ d) Test, all ablatives singular, all types
- ☐ a) Test, all genitives plural, including "i" stems
- ☐ b) Participles, explanation, drill meaning
- ☐ c) Infinitives, explanation, drill meaning
- ☐ d) Test on derivations from given English definition to Latin derivative

SECOND YEAR CUT-TO-ORDER

- ☐ a) Indicative, review, First conjugation synopsis, active, passive
- ☐ b) Original drill on First conjugation subjunctive forms

- ☐ c) Indicative, review, Second conjugation synopsis, active, passive
- ☐ d) Original drill on Second conjugation subjunctive, with "ut" and "cum"
- ☐ a) Indicative review Third conjugation synopsis, active, passive
- ☐ b) Original drill Third conjugation subjunctive, with "ut" and "cum"
- ☐ c) Indicative review Fourth conjugation synopsis, active, passive
- ☐ d) Original drill, Fourth conjugation subjunctives, "ut" and "cum"
- ☐ a) Secondary drill, all conjugations, active, passive
- ☐ b) From given first principal part
- ☐ c) Unison repetitive verbal terminations drill
- ☐ d) All subjunctives, active and passive
- ☐ a) Drill on Five Famous Irregular verbs, eo, possum, fero, volo, nolo
- ☐ b) Indicative and subjunctive
- ☐ c) Possible verb forms of First conjugation verb, English to Latin, including infinitives, participles, gerunds
- ☐ d) Possible verb forms of Second conjugation, etc.
- ☐ a) Possible verb forms of Third conjugation verb, etc.
- ☐ b) Possible verb forms of Fourth conjugation verb, etc.
- ☐ c) Random forms of five declensions from given nominative
- ☐ d) Identifying random subjunctives for tense and voice
- ☐ a) Seven ablatives which sometimes or always use prepositions, explained
- ☐ b) Identifying and translating from and to Latin
- ☐ c) Ten ablatives which never use prepositions, explained
- ☐ d) Identifying and translating from and to Latin
- ☐ a) Identifying and translating ten ablatives without prepositions
- ☐ b) Identifying and translating seven ablatives never using prepositions

- ☐ a) Seven uses of the accusative, explained
- ☐ b) Drill on identifying and translating from and to Latin
- ☐ c) Seven uses of the dative, explained
- ☐ d) Drill on identifying and translating from and to Latin
- ☐ a) Explanation of Cum Circumstantial, Cum Causal, Cum Concessive
- ☐ b) Drill on similarity of Latin expression, tenses used
- ☐ c) Key memory phrases from the Argonauts, answer check
- ☐ d) covering first fifty phrases to be learned
- ☐ a) Key memory phrases from the Argonauts, answer check
- ☐ b) covering last forty-five phrases to be learned

NOTA BENE

Second Year Vinylite records cover Caesar Reading vocabulary and Mastery list, Numbers 1-6

THIRD YEAR CUT-TO-ORDER

- ☐ a) Cicero Reading vocabulary found in Caesar, Book one
- ☐ b) one hundred and seven words with answer check
- ☐ c) Cicero Reading vocabulary, First Oration, first occurrence
- ☐ d) listed by chapter with answer check
- ☐ a) Cicero Vocabulary beyond Caesar, Book One, and First Oration
- ☐ b) listed alphabetically with answer check
- ☐ c) Explanation of four major Conditions
- ☐ d) Drill on identifying
- ☐ a) Explanation, drill, all imperatives, including special, deponents
- ☐ b) Drill test on all types of verbs
- ☐ c) Unison drill on Sixty Special Words with Special Cases
- ☐ d) continuation
- ☐ a) Test on Sixty Special Words with Special Cases
- ☐ b) continuation
- ☐ c) a-b) Free verse rendition of Pyramus and Thisbe